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tuted the name of Wulfstan for Wærferth in a moment of thoughtlessness, especially as Wulfstan seems to have been the most strenuous and inspiring man at Worcester, even before he became bishop. He was successively schoolmaster, precentor and sacristan, and prior, and enjoyed the favor both of the Lady Godiva of legend, and of King Harold. To show that such a substitution was easily possible, Keller (p. 6) quotes from the *Vita Oswaldi*, where *Wlstanum* occurs for *Wilfridum*.

On this hypothesis, everything is in order. The matter of the preface is such as Wærferth might have written; he distinctly refers to Alfred as his king, states, in full accord with Asser, that Alfred commissioned him to do this task, and praises him as one would expect such a king to be praised by a loyal associate; he aptly characterizes the book itself; and his language, though the transcription is of a period nearly a hundred and fifty years later, still bears unmistakable marks of the early West Saxon which we call Alfredian.

A word as to the poetical phraseology. Formulas and whole lines are adapted from the earlier poetry to the writer's somewhat prosaic purpose. For the details reference may be made to the notes, but I cannot forbear to call special attention to such parallels as these: the exact correspondence of line 15, with *Andreas* 326, 703; the echo (2-3) of the lines discovered by Napier; and the adaptation (5<sup>b</sup>-6<sup>a</sup>) of formulas from the *Christ* and (13<sup>b</sup>) the *Andreas*. These of themselves would tend to fix the date of the preface, and would show the familiarity of Alfred and his coadjutors with the Cynewulfian poetry.

A transitional passage, which I have not reproduced (Hecht, p. 2), still further confirms the views presented above. With manifest reference to such scriptural passages as John 4. 14; 7. 38, the writer characterizes the matter of the book as a pure stream flowing from the breast of Gregory, and this figure is wholly in accord with that developed as the epilogue to Alfred's translation of the *Pastoral Care*. Moreover, it is to be noted that the image is again resumed, by the Corpus MS. (which does not have the Otho preface) as well as by the Otho, in the form of preludes to Books III (Hecht, p. 179) and IV (p. 260).

In dealing with Gregory's *Dialogues* for the first time, it is a pleasure to recall that Professor Henry Johnson, of Bowdoin College, was the first to make a complete copy of the Cotton MS. (Otho), in the autumn and winter of 1882-3, and to observe that the title-page of the printed work states that it has been edited 'Nach einer Copie von Henry Johnson.'

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### SHAKESPEARE'S QUEEN MAB.

SHAKESPEARE's character of Queen Mab first appeared in *Romeo and Juliet*, i, iv. She is the fairie mid-wife, and comes in shape (state?) no bigger than an agate-stone on the forefinger of an alderman (burgomaster A.). Shakespeare makes Titania queen of fairies in the play dealing with the fairy-lore gathering round St. John's Eve. That Queen Mab rather than Titania of *M. S. N. D.* caught the popular fancy is proved by her vogue soon afterwards. Mab is queen of fairies in Jonson's *Alchemist* and *Satyr*, Brown's *Britannia's Pastorals* (1613-16), Milton's *L'Allegro*, Herrick's *Fairy Temple* and *Oberon's Palace*, in Randolph's *Amzutas* (1638-45-52), and in Porlis *Parnassus*, 1657, where the names of the fairy court are given, with Oberon as emperor and Mab as empress. Hazlitt-Ritson's statement in the *Fairy Lore of Shakespeare*, that Drayton in 1627 alone mentions Mab as the wife of Oberon should therefore be modified. Dekker made Titania queen of fairies.<sup>1</sup> Other examples of Mab's appearance may occur to the reader; in 1692 an opera *The Fairie Queene* was performed by their majesties' servants, but this I find to be merely an adaptation of *M. S. N. D.* About a century later *Queen Mab, or the Fairies Jubilee*, was composed for the jubilee at Stratford, September, 1797.

The lines about Mab introduced to explain an allusion, have had a remarkable effect when Mab's rôle is compared with the more ambitious one assigned to Titania. The text of the lines is unsatisfactory, there being many changes in order and in diction. It may be

<sup>1</sup> J. O. Halliwell, *Illustrations of Fairy Mythology*. Shakespeare Society, 1845.

that a closer study of the text may throw light on the origin of Mab. Why, for example, should *burgomaster* have been written for the first quarto? The word was new; *N. E. D.* gives the first example for 1592. A writer in *New Shakespeareana*, Sept., 1901, refers to a paper by Professor J. D. Butler,<sup>2</sup> in which these lines are shown to contain many words that occur in Shakespeare but once. While Shakespeare's fancy would have been sufficient to originate the idea of the lines, and even the name itself, one can hardly escape the feeling that he borrowed the idea, and the name, as he did that of Titania.

The difficulty of the passage is in no way relieved when one considers the theories suggested for the origin of Queen Mab. Donce<sup>3</sup> seems to have started the explanation that Mab is a contracted form of *Dame Abonde* (Habundia). Keightler<sup>4</sup> inclines to this view, and adds that *Habundia* rules over the fairies in Heywood's *Hierarchie of Angles* (1635). Thoms,<sup>5</sup> in his essay on the *Folk-Lore of Shakespeare*, first published in the *Athenæum* in 1847, carefully explains Donce's theory. Still Thoms does not agree with it; he sees in *Mab* an Irish queen of fairies mentioned in Beaufert's *Ancient Topography of Ireland*<sup>6</sup> a more probable source for Mab. But he had already satisfied himself of the Celtic origin of Mab on very different grounds.

"I saw in this designation a distinct allusion to the diminutive form of the elvin sovereign. *Mab*, both in Welsh and in the kindred dialects of Brittany, signifies a child or infant, and my readers will . . . agree with me that it would be difficult to find any epithet more befitting one who 'comes in shape no larger than an agate stone.'"

The Welsh *mab*, meaning child, was also thought by Wirt Sikes<sup>7</sup> to be a satisfactory source for Mab, although he shows no further proof and explains no intermediate steps.

<sup>2</sup> Papers of the New York Shakespeare Society, vol. v. I have not seen this paper.

<sup>3</sup> *Illustrations of Shakespeare and of Ancient Manners*. First Edition, 1807.

<sup>4</sup> *Fairy Mythology*.

<sup>5</sup> *Three Notelets to Shakespeare*, London, 1865.

<sup>6</sup> I have not seen the book.

<sup>7</sup> *British Goblins*, 1800.

"From his Welsh informant Shakespeare got his *Mab*, which is simply the Cymric for a little child, and the root of numberless words signifying babyish, childish . . . and the like."

Sikes was doubtless also influenced by the common notion regarding the *Mabinogion* or the collection of tales 'told to the young in by-gone days.' Marley<sup>8</sup> follows Sikes in his interpretation of the *Mabinogion* and of Mab. This notion of the *Mabinogion* should give way to a more accurate idea.

"The word *Mabinogi* is derived from *Mabinog*, and that was a person belonging to the bondic system, meaning a sort of literary apprentice, (r) young man who was receiving instruction from a qualified bard, and the lowest description of *Mabinog* was one who had not acquired the art of writing verse . . . he was usually a young man, not a child in the nursery, and it is utterly wrong to suppose the *Mabinogion* to be nursery tales."

Loth<sup>10</sup> agrees with Rhŷs. The connection between Mab and Welsh *mab* can therefore not be regarded as established. Welsh *mab* seems to be a form of Celtic *mac*, and is so given in Du Cange. "*mab* filius, idiomate Aremorico, Hibernis *mac* . . . *map* vero aut *Mab* Brittanis, et *Mac* Hibernis dicitur." Glossaries of Lowland Scotch (Jamieson, Halliwell and others) give *mab*, a slattern, and *mabbie*, a cap; but these show kinship with *mabble*<sup>11</sup> to dress slovenly. The Gaelic *mab*<sup>12</sup> means tassel, and so in Irish.<sup>13</sup> The verb *mab*, in Gaelic, to stammer, suggests onomatopœia; it also means to abuse, vilify.<sup>14</sup>

Analogy in form is of course no necessary mark of relationship between Celtic *Mab* and Mab. In effect, though the principle is not stated, this idea is suggested by the entry under Mab in the *Century Dictionary of Names*. Another source for Mab is there given which deserves attention. *Medb*, queen of Connaught, mentioned in Irish poems about

<sup>8</sup> *English Writers*, iii, 257-9.

<sup>9</sup> Rhŷs, *Arthurian Legend*, p. 21.

<sup>10</sup> *Les Mabinogion*, 7-8.

<sup>11</sup> Cf. the familiar *moble*, *mobled* queen, Hamlet, II, cf. also Upton, *Critical Observations on Shakespeare*, London 1748, p. 320.

<sup>12</sup> McAlpine, *A Pronouncing Gaelic Dictionary*.

<sup>13</sup> O'Rielly, *Irish-English Dictionary*; here also = hand.

<sup>14</sup> *Highland Society's Dictionary*, quoted by McAlpine.

the year 1100, is cited as the prototype. Two objections, aside from other considerations, appear upon an examination of the *Medb* saga; the first involves the disparate natures of Mab and *Queen Medb*, and the second the phonology of *Medb*, *Meadhbh*, *Mhedhbh*, as the name is variously written.

Shakespeare's Mab is most diminutive; *Medb* of the Irish stories might well be a giantess for the deeds she works. She is the type of bravery. Carmichael,<sup>15</sup> it is true, mentions *Medb* and the fairies almost in a breath when he translates

'Thine is the skill of Fairy woman  
Thine is the courage of Maebh the strong.'  
Vol. 1, p. 8.

In his notes (ii, p. 306) he states that Meabh, queen of Connaught and wife of Ailill, [who] lived at Rath Cruachan, the fort of Cruachan, was the cause of the Tain bo Cuailgne, the [cattle] spoil of Cooley, and was the type of bravery. Kennedy<sup>16</sup> quotes

'The six best women that in this world were  
After Mary the Virgin Mother  
Were *Maev*, *Saav*, and fair *Saral*,  
Faind, Eimer and the sorrowing *Acal*.'

Fiona Macleod, in the notes to the text in *The Laughter of Peterkin*,<sup>17</sup> calls *Medb* 'this most famous queen of antiquity.' The references to *Medb* in the Coir Anmann<sup>18</sup> (Fitness of Names) where nicknames of other heroic Irish characters are explained, indicate the protagonist nature of the Irish queen. Her fighting ability is shown in Dr. Douglas Hyde's *Literary History of Ireland*, p. 323. Other accounts of *Medb* are given in Meyer and Nutt's *Voyage of Bran* and in Eleanor Hull's *Cuchullin Saga*. In the introduction to the *Cuchullin Saga* it is stated that

"this terrible personage is remembered by the Irish as the queen of the Fairies. She is probably the Queen Mab of Spenser's *Fairie Queene*."

Aside from the last two assertions, enough has been shown to indicate the heroic character of *Medb*. The surprising statement that *Medb* is probably the Queen Mab of Spenser's *Fairie Queene* is of course a slip; but in looking more

closely at Spenser's *Gloriana* no harm is done. Spenser completed three books of the *Fairie Queene* by 1590. In spite of Harvey's thrust 'if so be the Faery Queen be faire in your eie than the Nine Muses, and Hobgoblin runne away with the garland of Apollo,' there is little in the artful treatment of *Gloriana*<sup>19</sup> to suggest a prototype in folk-lore or in its literary treatment. Indeed the fact that *Una* was made to play a rôle of fairy queen in Ireland aptly illustrates the tendency of popular tradition to adopt the characters of literature. Among the *Keen of the South of Ireland*<sup>20</sup> these verses occur:

'The earth that we tread on  
To its center doth tremble  
At the cry—at no cry  
Of this earth doth resemble  
For the keen of the dwellers  
Of dark Cairn Thierna  
Has reached Una's palace  
On misty Knockfierna.'

In a note to these verses we are told

"that the fairies were supposed to inhabit Cairn Thierna, a hill near Fermoy in the county of Cork. Knockfierna is a well-known mountain in the county of Limerick over which a fairy queen named Una is said to preside. Spenser wrote his *Fairie Queene* between these two hills."

If, as stated by Eleanor Hull, *Medb* is still the name of the fairy queen in Ireland, it seems to me quite possible that the English usage, widespread in the seventeenth century, was carried to Ireland, first as a literary influence, as in the example of *Una*, and later as a more popular influence, resulting in the confusion of the two names, *Medb* and Mab.

The other objection to regarding *Medb* as the prototype of Mab concerns the oral value, in Ireland, of the name *Medb*. In Irish texts the name is frequently printed *Medb* and at first glance the visual change from *Medb* to *Mab* seems natural enough. Irish *db*, however, did not represent English *db* orally, but rather English *v*. The spirant nature of the letters is indicated by other forms of the name. O'Curry renders *Mhebbe* by *Meave*.<sup>21</sup>

<sup>19</sup> *Fairie Queene*, Bk. 1, cantos i, vii; ex. Cleopolis; Bk. 2, c. x; Bk. 3, prologue; Bk. 6, c. x.

<sup>20</sup> Percy Society, xiii.

<sup>21</sup> *The Battle of Mugh Leana*, Celtic Society, Dublin, 1855, p. 60-61.

<sup>15</sup> *Carmina Gadelica*, 1900.

<sup>16</sup> Patrick Kennedy, *Legendary Fictions of the Irish Celts*, 1891; source not given.

<sup>17</sup> 1897, p. 287.

<sup>18</sup> Windisch, *Irische Texte*, iii, 2 f.

Carmichael, *op. cit.* gives *Mîve* for *Maebh*. Fiona Macleod has *Maev*, and says<sup>22</sup> 'the name . . . is variously spelt. The original is Meadb, or Medbh, and is properly pronounced Mâve (rhyming with wave).' The critical texts of Windisch<sup>23</sup> show various readings of the name; vol. 1, Medb, *gen.*; Medba, *dat.*; Meidb *acc.*; Vol. 2, ii, § 228, Meibh; § 270, Mhedhbha, *gen.*; § 274, Medhbh, *nom.*; Mheidhbhe, *gen.*, but Meadhbh *nom.* four words later; § 284, Meadhbh, *nom.* Messrs. Meyer and Nutt write the name Medb in English translation. Eleanor Hull has Meave thus suggesting the spoken form. The last, and it would seem the most authoritative, note on the oral value of the name in Ireland is given in Dr. Douglas Hyde's *Literary History of Ireland*. The name is indexed as Mève or Meadhbhb. A note, p. 26, adds:

"Mève, in Irish *Meadhbh*, pronounced Mève or Maev. In Connaught it is often strangely pronounced 'Mow' rhyming with 'cow.' This name dropped out of use about one hundred and fifty years ago, being Anglicized into Maud."

The 'strange' pronunciation Mow, like cow, is explained by the rule for final consonants given in Windisch, *Irische Grammatik*, §§ 2. 3, 63.

The phonology of the name of the Irish queen, together with her characteristics, make questionable the theory that Mab was suggested by Queen Mère, or indeed that Queen Mère acquired the traits of the 'good people' until after Shakespeare's Mab became popular.

Something should be added to the old theory of Donce that Mab is contracted Dame Abonde. It was first explained that the contraction might take place after a manner illustrated by the names Numps from Humphrey, Ned from Edward, Noll from Oliver.<sup>24</sup> Another suggestion offers Italian *mabella* as a similar case, or perhaps *mabilia* (<amabilis).<sup>25</sup> In the absence of definite connection between Mab and common names, Dame Abonde should be more closely studied.

<sup>22</sup> *Op. cit.* p. 287.      <sup>23</sup> *Irische Texte*, Leipzig, 1880.

<sup>24</sup> Keightley, *Fairy Mythology*. Am. Ed., p. 476.

<sup>25</sup> Camden, quoted from Thoms, in *Romeo and Juliet*, Variorum, Furness, p. 61, note. Cf. *Notes and Queries*, 1, 242.

A couplet with the name is found in the works of William of Auvergne, Bishop of Paris, who died in 1248.<sup>26</sup> The fabliau from which the couplet was quoted is printed in the *Recueil Général et Complet des Fabliaux*,<sup>27</sup> Tome vi, p. 1-7. A note<sup>28</sup> to the fabliau by reference to the introduction of de Reiffenberg's *Chronique rimée de Philippe Mousket*<sup>29</sup> throws light on Dame Avonde

"Nous avons rangé avec Caseneuve, Lantin de Damerey et Roquefort *Habunde* parmi les fées; mais loin d'être une de ces essences poétiques que décrivent les romanciers, c'était une créature toute plébéienne, toute vulgaire, une espèce de déesse subalterne qui avait quelque rapport avec Diane, dans sa rôle de Phoebus, du reste la même qu'*Hérodias*, avec *Holda*, *Beratha* ou *Bertha*, qu'un Christianisme grossier avait substituées à Diane."

De Reiffenberg finds *Habonde* in the *Roman de la Rose* vv, 18618, 18685, where he thinks Herodias was confused with Habonde

"et que celle-ci était une dégénération superstitieuse de quelque divinité celtique ou germanique. Ce devait être une espèce de dame blanche ou l'un de ces génies que les Celtes nommaient *dusi*" (pp. cxli ff.).

He adds in quoting from William of Auvergne

"tel est, écrit-il, ce démon, qui, sous les traits d'une femme, parcourt, dit-on, avec d'autres, pendant la nuit, les maisons et les celliers, et qu'on appelle *Safia*, à cause de la satiété, et *dame Abunde*, à raison de l'abondance qu'ils procurent, à ce qu'on prétend, à ceux dont ils fréquentent les demeures; tels sont les démons appelés *dames* (*fées, bonnes dames, bonæ sociæ, dames blanches*) par les vieilles femmes."

De Reiffenberg thought Dame *Abonde* not unlike *Abnoba* 'la Diane de la Forêt-Noire.'

For one who has not access to the French folk-lore journals,<sup>30</sup> de Reiffenberg's introduction is the best treatment of French fairy-lore that I have seen.

<sup>26</sup> Donce, *op. cit.*

<sup>27</sup> By M. M. Montaiglon et Raynaud, Paris, 1890. For the identification of the fabliau I am indebted to Prof. Elliott.

<sup>28</sup> P. 154.

<sup>29</sup> Collection de Chroniques Belges Inédites, Brussels, 1838.

<sup>30</sup> An excellent 'fairy' bibliography is given in Rhys's *Celtic Folk-Lore, Welsh and Manx*, Clarendon Press, 1901; and in Hartland's *Science of Fairy Tales*. Cf. also the philosophical bearing of the subject in the various volumes of the *Grimm Library*, Nutt.

Haisée, Haisel, or Haiseau, the writer of the fabliau quoted by William of Auvergne was Norman; only one poem of his was known until the edition by Montaiglon and Raynaud. They added three more, some idea of which is given by Bédier.<sup>31</sup>

"Ses poèmes se distinguent entre tous par leur manière rapide, fruste, brutale. Un vers de Haiseau nous permet de dire qu'il était Normand: une de ses héroïnes jure, en effet, par 'Saint Hindevert de Gournai,' et ce sanctuaire ne devait pas être connu très loin à la ronde. La petite ville de Gournai en Bray possède une église de Sainte Hildevert, datant du xii<sup>e</sup> siècle, et classée aujourd'hui parmi les monuments historiques."

The fabliaux were doubtless written in the thirteenth century.

This was the century in which the Romance *fairy* made its appearance among the Saxon *elves*. How much adaptation of continental lore there was in England, and how far English fairy lore was influenced by Celtic, and by French (perhaps originally the same) can only be determined after a clear exposition of the lore on the continent. The *Indiculus Superstitionum*<sup>32</sup> mentioned by de Reiffenberg, would make, historically at least, a good starting point.

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### GERMAN LITERATURE.

*Romeo und Julia auf dem Dorfe*, von GOTTFRIED KELLER. Edited with Introduction and Notes, by W. A. ADAMS, Ph. D., Assistant Professor of German in Dartmouth College. Boston: D. C. Heath & Co., 1900.

ALTHOUGH this edition is not entirely new, to review it may not be untimely, for Gottfried Keller is now coming into vogue in this country, and he will soon have a secure position in the German course of many colleges. It may as well be said at once that Dr. Adams's edition of one of Keller's very best stories will hardly have a stimulating effect upon our incipient

Keller-cult. The editor, instead of utilizing the rare opportunity afforded him to expose the epoch-making art of a great writer, has made the futile attempt to characterize him by means of safe generalities. Whatever the reader's attitude toward the rugged Swiss novelist may be, nobody will challenge Prof. Adams's fainthearted admission that 'as poet and man' Keller is 'not without merit.' I incline to doubt whether the editor has himself formed a full and final estimate of the author of *Romeo und Julia*. He considers this novel 'not altogether a typical Keller story, because there is so little humor in it, and because its end is tragic.' Can it be that the humor, both delicate and grim, in which the tragic story of Sali and Vreeli is bathed, should fail to be appreciated by reason of its subtlety? And is Keller's optimism so unreasonable that by it he is compelled to hitch an all-is-well conclusion on to each rendering of the great tragic-comedy, Life?

Of the remaining apparatus of our edition I feel constrained to judge even less favorably than of the Introduction. There appears to be no tangible standard of annotation. In a book like ours, which because of its stylistic difficulty is sure to be reserved for a stage of progress at which the student shall have learned to wield his dictionary and grammar with some degree of facility, the linguistic commentary should deal only with actual difficulties. In Keller's writings there is an abundance of these, even apart from specific Helveticisms. To comment on words and phrases like: *Äcker*, p. 1, n. 3; *Art*, 2, 2; *gen*, 3, 1; *einen Wink geben*, 6, 5; *der Erlös*, 13, 3; *boten*, 14, 2; *d. h.*, 23, 3; *einige*, 47, 2; *in einem seltsamen Bann*, 48, 2; *Kapriolen*, 59, 1; *Kirchweih*, 64, 1; *Winden*, 76, 1; *stattlichen*, 78, 5; *Triangel*, 90, 5; *Eiertanz*, 92, 1; *rumorte*, 92, 3; and to quote at length the Century Dictionary for the meaning of *Hellebarde*, is unnecessarily to cumber the apparatus.

But a graver impeachment of the commentary than is called forth by its casual supererogation can be brought on the score of its almost habitual defection in times of need. Opinions may differ ever so widely as to what passages ought to be selected for annotation;

<sup>31</sup> *Fabliaux*, p. 438.

<sup>32</sup> "Il est digne d'attention que l'*Indiculus superstitionum* du concile de Lessines, en 743, ne parle pas formellement des fées, qui sont probablement comprises sous les mots *de divinis vel sortilegis, de sacris silvarum*," etc., p. cxlv.